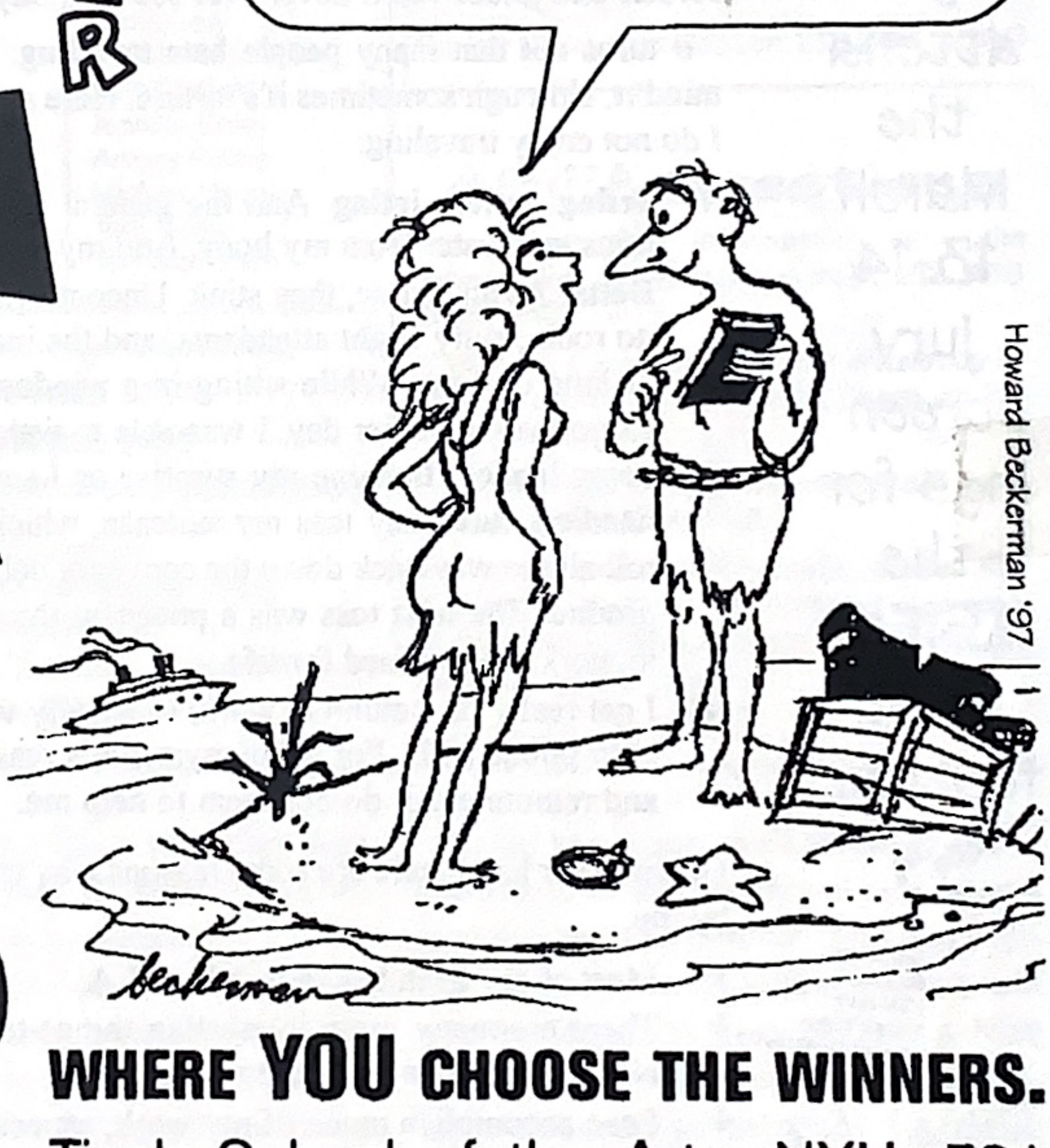
ANNOY-O-RAMA

Asifa east
The International Animated Film Society
CHAPTER

March 1997

Not now, bubbelah, I've got to get to the ASIFA-East Judging!



WHERE YOU CHOOSE THE WINNERS.

Tisch School of the Arts, NYU. 721 B'way (cnr. B'way & Waverly)

Thursday, March 13, 6pm Rm 109
Friday, March 14, 6pm Rm. 006

Letter from the President

Linda Simensky

"Don't forget to attend the March 13-14 jury screenings for the ASIFA-East festival."

Greetings from the South. I just returned from yet another NY/LA trip. On this particular excursion, I was able to experience every sort of weather possible. In New York, there was a special huge rainstorm held in my honor to keep me from getting too homesick, a little snow in NJ just before I was about to hop on a plane, and a hailstorm as I landed in LA. What fun.

As I traveled, I kept encountering the same question from people, "Do you mind all the traveling?" This is a logical question, because I always seem to be on my way to or from someplace. I realized early on that if I were going to have a job in the animation industry and live in Atlanta, I would be traveling a lot. I decided to make the best of it. Basically, I see it as a big shopping trip with work. As long as I can keep traveling, I don't have to worry about things I can't get in Atlanta. (On the other hand, Atlanta is a big test market. So I have access to cereals and juices you'll never ever see. Oh, boy.)

It turns out that many people hate traveling. I mostly don't mind it, although sometimes it's torture. Here are some reasons I do not enjoy traveling:

- **Jetlag, jetlag, jetlag**. And the general depletion of vitamins and water from my body. And my sore back. Ouch.
- **Delta**. As an airline, they stink. Uncomfortable seats with no room, surly flight attendants, and the inability to leave or land on time. While sitting in a window seat near the cargo load the other day, I was able to watch the baggage being loaded. Imagine my surprise as I saw the baggage handlers carelessly toss my suitcase, which proceeded to roll all the way back down the conveyor belt and fall to the ground. The next toss was a powerful throw that seemed to work. I am ruined for life.
- I get really far behind at work, especially with emails and with phone calls. For some mysterious reason, voice mail and remote email do not seem to help me.

On the other hand, here are some reasons why traveling is okay by me.

- Most of my friends live in NY or LA.
- There are many more interesting things to do and see in NY and LA than in Atlanta.
- I can accomplish much of my work, especially in LA.
- The aforementioned shopping.

So it's a toss-up. Incidentally, if I could find reasons to travel to London, San Francisco, Portland, and Boston, I wouldn't complain. The best part of traveling is getting to go to interesting places. I guess that's what they were thinking when they decided to put the animation festival in Annecy.

Speaking of festivals, I am currently, as many of you are, gearing up for the World Animation Celebration. A future issue of **Anymator** will no doubt include reviews of this festival. I have already decided that I am going only to watch films, and will spend the rest of the time hiding.

In the meantime, don't forget to attend the March 13 and 14 festival jury screenings for our own festival. And don't forget to guess which animated film will win an Oscar this year. Without a Nick Park film, I'm clueless. Many of you have inquired as to when **La Salla**, Richard Condie's new Oscar-nominated short would be airing on **O Canada**. It will air on March 12 at 9:30, and again on March 16 at 10:30.

ASIFA-East
The International Animated Film Society, Northeast/New York Chapter
a program of the New York Foundation for the Arts

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ANYMATOR

April Deadline: Apr. 7

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ASIFA Questions

For **membership** information call **Jim Petropoulos** at his work number, 212 966 8887 x110

If you have a question about the **newsletter** or wish to contribute, call **Mark Segall** at 212 989-4369

For **ASIFA International** information, call **David Ehrlich** at 802 234-5401

Questions about ASIFA-East's annual **film festival**, or any other ASIFA related questions, should be addressed to **Linda Simensky** at 404 885 0821

Shmoozilla says: WHO's WHO & what's what

by Laurie Edmonds

So, didja miss me? I sat out last issue, took a breather. Did some illustration jobs for **Food & Wine** magazine. Dragged my tail (oy, heavy!) around the studio to do a little **Feng Shui** – that's the Chinese art of harmoniously arranging objects. The place looks much better now.

Lee Corey of **Corey Design Studio, Inc**. Just finished working as storyboard supervisor at **Jumbo Pictures**. He worked on two seasons—that's 26 episodes—of **Disney/ABC's *Brand Spanking New Doug***. Lee is now working independently putting his energies into short animated films, computer pencil testing and digital ink & paint. He's moved his brand spanking new design studio to 45 E. 30th Street- Suite 1102. You can call him at (212) 352-0599 or email him at **coreytoons@aol.com.**

Magnet has been at it again, creating another animated intro to the **Rosie O'Donnell Show**, specifically for the weeks that Rosie recently broadcast from LA. As reported here last year, Magnet and **Kim Johnston** created the original opening. Well, the show's producer thought it would be a blast to have a special animated opening for the LA Rosie segments, so executive producer **Mark Scheider** got the fun rolling. The 22 second animation was pulled together over a 3 week period, with virtually no storyboard, and again using Kim's designs. Animation was done by **Mike Mattesi** and **Larry Ruppel**, layouts by **Sophie Hogarth** and **Bill Pressing**. Evidently, Rosie is very *attracted* to Magnet's animation!

Recently hired at **Nickelodeon's *Blues Clues*, Mi Won Kim** has been scripting and research coordinating. Blues Clues is a preschoolers shows with lotsa computer animation and Mi Won gets to do stuff that's really high on the fun quotient scale (even rivaling drawing pictures for a living.) She plays with kids—that's right, down and dirty, puzzles and games—and reports back to the writer, making recommendations on what to include in the show. Mi Won is one of three people on this cool-school team.

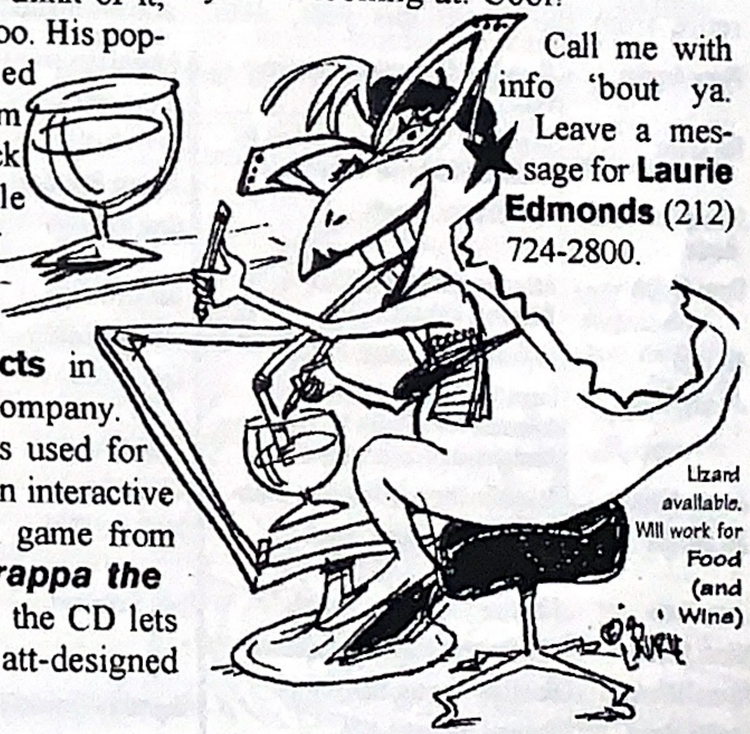
ASIFA board member and writer/artist **Anne Bobroff-Hajal** is on a natural high, her creative juices spurtin' out all over. Why??? Well, during a nippy January week, Anne left on a jet plane to LA to warm her bones and fire up her scripts. She met with her agent, **Dan A. Bellacicco**, with whom she recently signed. Ann adores working with Dan—they really see eye to eye on how to create the best treatments. He pushes her to develop the quirkiest, strangest, elements and mucho original characters, situations and dialogue. Anne examines every bit of her marketing materials. Now that that's done—watch out!—she's back and putting the pedal to the metal, on her way to producers and studios near you!

Irra Verbitsky, Women in Animation member and co-creator of **Polestar Animation**, exhibits her fine, fine art on her own new website arranged by your Supereditor and Super all around terrific guy **Mark Segall** (Mark—*don't edit that out!*) I haven't had a gander yet, but Irra tells me it's a fine site and you can access it at **www.echonyc.com/~msegall/skyver**.

Japan loves **Rodney Alan Greenblatt** and come to think of it, most everyone else does, too. His popularity in Japan zoomed cause he created the album cover and graphic for rock group **Puffy**, whose single has been holding at #1 for a month now, arigato—well, also working with **Sony Creative Products** in Japan, a licensing company. Rodney creates characters used for lots of purposes. One is an interactive CD-ROM musical action game from **Sony Playstation, *Parappa the Rapper***. A tour through the CD lets us see lots of Greenblatt-designed characters, landscape, buildings and sets, a movie theatre, city and country scenes and eventually the whole world. The music and animation was done in Japan. He's also busy at work on his own website—it's like a Gallery Exhibit/radio show. Access it at **www.whimsyload.com**.

Shalom, longtime artist of kinetic sculptures and other great stuff, has partnered with chief of production **Carl Abbott** to create **Surge Graphix**. Their latest CD-ROM release: **Digitas: The New York Digital Review of Arts & Literature**. It features poet **Bob Holman**, artist **Elizabeth Murray**, filmmaker **Rudolfe Blanke** and other impressive local talents. **David Hammon**'s contribution: a tour of his studio using 360 degree technology. You can turn in any direction in the "room" and see Hammon's installations while listening to him explain what you're looking at. Cool!

Call me with info 'bout ya. Leave a message for **Laurie Edmonds** (212) 724-2800.



Int'l VP
David Ehrlich

ASIFA-INTERNATIONAL UPDATE

Candidates for the ASIFA Board of Directors 1997-2000

Every three years, ASIFA holds a General Assembly at which the Executive Board is elected by the membership for a three-year term. ASIFA by-laws permit a maximum of 22 persons elected to the Board, no more than 2 from any one country. To be elected, a candidate must gain more than half of the votes cast at the General Assembly. The present Board has 18 members.

The list of candidates for the 1997 election to be held at Annecy is now available and is published below. There are 25 candidates from 20 countries. Marty McNamara of ASIFA-San Francisco has served on the Board for the last six years and is now retiring to give more attention to his full-time teaching job. Deanna Morse, President of ASIFA-Central and well-known independent animator, has decided to run in Marty's place. I had myself planned to retire from the Board this year, with Linda Simensky replacing me. But when Linda declined due to a sudden promotion at the Cartoon Network, I agreed to run again, with Ray Kosarin serving as my assistant.

If you are planning on coming to the Annecy Animation Festival, as an international member, you have voting privileges. You are welcome to attend the General Assembly, to speak out at the public forum and to vote for your choice of candidates. If you do not plan to attend, we ask you to sign over your proxy to me or to someone else who will attend and vote in your stead. You will receive proxy forms within the month.

Here's the list of candidates. Candidates' platform statements are available at the ASIFA-International website: http://samson.hivolda.no:8000/asifa. They will also be published in April's ASIFA NEWS, along with accounts of what present Board members have accomplished in the past two years.

Pierre Azuelos	Conseiller d'Education Populaire, France
Ton Crone	Director of Netherlands Institute for Animation Film, The Netherlands
Borivoj Dovnikoviæ Bordo	Film Director, Croatia
David Ehrlich	Animator, College Professor, Workshop Instructor, USA
Abi Feijo	Realisateur-Animateur, Portugal
Jin Guo Ping	Executive Director of Shanghai Animation Film Studio, VP, China Animation Association, China
Sayoko Kinoshita	Animation Director, Producer, Japan
Jiri Kubièek	Script writer, teacher, Czech Republic
Jerzy Kucia	Film Director, teacher, Poland
Nikola Majdak	Film Director, Professor, Yugoslavia
Ferenc Mikulas	Managing Director, Hungary
Deanna Morse	Professor, animator, USA
Edward Nazarov	Film director, teacher, Russia
Michel Ocelot	Film Director, France
Jonas Raeber	Animator, Director, Switzerland
Thomas Renoldner	Filmmaker, Austria
Chris Robinson	Director, Ottawa Intl. Animation Festival, Canada
Normand Roger	Compositeur, Canada
Stanislav Sokolov	Film Director, teacher, Russia
Gunnar Strøm	Assoc. Professor, Film historian, Norway
Hubert Tison	Producer, Canada
Mikhail Tumelya	Film Director, Belarus
Pat Raine Webb	Consultant, Programmer, Writer, United Kingdom
Ivan Vesselinov	Film Director, Art- and Managing Director of the Animation Film Studio *Sofia*, Bulgaria
Noureddin Zarrinkelk	Film Director, Iran

Jury screenings

ASIFA east animated film festival '97

Mar 13 6pm Rm109

Mar 14 6pm Rm 006

To help out at the screenings, the fest, or the post-fest party/ reception, please contact Nancy Keegan at 654-6095 or Linda Simensky at (404) 885-0821).

You be the ☑ udge

Once a year, ASIFA-East members submit to a test of their devotion, stamina, and fair-mindedness—two evenings of jury screenings to determine the winners of the ASIFA-East Festival. For hours, members sit quietly and mark their ballots. Well, that's not completely true. Some mutter irritably and mark their ballots. Still others make loud honking noises scientists have identified as "laughter". The important thing is that voting is open to all members; not just a panel of judges. You show up, you get to judge. You enter a film, you get to be judged by a jury of your peers. Democracy with a small "d"—that's what makes our festival special.

The screenings and the Fest have traditionally been held amidst hip-high midwinter snowdrifts. This is one tradition we've decided to break by moving the proceedings to early spring. Never again will attendees battle through blizzards bundled up like the Michelin Man. And from now on, non-attendees will need to come up with some other excuse besides the weather.

I know some of you are going to try a medical excuse. You've heard local studio head Michael Sporn characterize these evenings as "watching cartoons until our eyes bleed" and have chosen to take him literally. Mike is full of remarks like this—I daresay it's part of his charm—but let me reassure you here, officially, in print, that *this is only a figure of speech*. As Medical Examiner Dana Sculley has pointed out countless times, spontaneous exsanguination of the eye-sockets is virtually *impossible*. Half of you have watched all three Star Wars episodes in one sitting so I don't want to hear another word about lack of stamina. I look forward to a record turnout.

Illustration by Howard Beckerman

Mark Segall

INTRODUCING...

Layout Artist, Beavis & Butthead Series, MTV Animation

Nick De Mayo

by **Nancy Keegan**

INTRODUCING...

This series features ASIFA members you might not have met yet. If you know of someone who's interesting, funny, surprising, intelligent, determined or any combination of the above, and is relatively new to the ASIFA scene call Nancy Keegan at (212) 397 9117 or e-mail DaWezl@aol.com

Asking Nick De Mayo about music and animation is a bit like the chicken and the egg—it's hard to imagine Nick without one or the other, and impossible to figure out which interested him first. "I've been doing both as long as I can remember," says Nick. "Music and drawing were always hand-in-hand."

By Nick's freshman year in high school, he'd already figured out where he wanted to go to college: Philadelphia's University of the Arts. "I was happy to find out they had a strong animation program because I didn't have to leave my hometown," Merlton, NJ. The proximity allowed Nick to both study art and play in a working band.

During the latter half of his college years, Nick decided to focus more of his energy on his art. Upon graduation in 1994, he headed to New York. After the requisite slew of phone calls, he landed a computer animation internship at Darino Films. Another hundred phone calls later found Nick speaking with Don Duga, who recommended checking out MTV Animation. MTV was not actively hiring artists at the time, but a position as a production assistant was the foot in the door Nick needed to get into layout.

In addition to working on both the **Beavis and Butthead** series and film, MTV has provided Nick with a wealth of other opportunities . Nick has worked as a production coordinator on a **Bootsy Collins** pilot, as an animator on the hallucination sequence in **Beavis and Butthead Do America**, and in various positions on commercials, awards specials, and other pilots. Currently he is working on a Beavis and Butthead Academy Award appearance, helping out with assisting, in-betweening, and clean-up.

Nick appreciates the environment at MTV. "Working with the other artists has been very inspirational." One of his previous coworkers, Miguel Martinez, earned a great deal of praise from Nick. "(Miguel) is very creative, yet he shares his ideas. He doesn't say 'Scram!' He truly extends himself to everyone around him." It's this sort of collaboration that really interests Nick.

While Nick has been very involved at MTV, he hasn't let his music slide. Recently Nick performed at the **Baggot Inn**, adapting many of the songs from his band days to acoustic guitar. "It's given a different angle to the songs; they sound 'folksy'."

Nick has also been pitching musical ideas for upcoming projects at MTV. "It's fun. Not necessarily music I would write, but I get to see a couple of different sides of my personality come out."

Nick has many plans for the future, including more work on his personal projects and on his music. He also sees a good future for MTV animation. "If we can keep the ideas flowing and play our cards right, MTV can continue to be a strong force in the industry," says Nick, adding "I like it here. I like the energy here and I like the people."

Notes on last month's screening

Welcome to Joe's Apartment

Mark Segall

February's screening of **Joe's Apartment**, and the Linda Simensky-moderated discussion with its makers afterwards was one of the year's best ASIFA events. I'd made no effort to see the feature during its theatrical release, thinking the idea was good for a short, but too insubstantial for a feature. Wrong! This story of a messy guy and the roaches who love him bears up better under feature length treatment than I ever expected thanks to clever gags and some marvelously elaborate cockroach choreography.

An awkward moment for Joe

The genesis of both the short and the feature: director John Payson, down and out, watching hordes of cockroaches swarm across the floor of his East Village apartment and thinking "Things could be worse—these bugs could talk..."

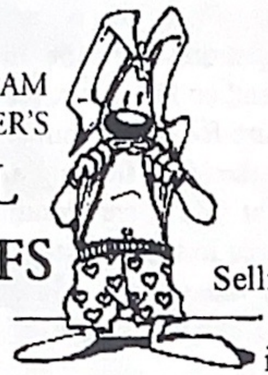
In working with CGI director Chris Wedge of Westchester's Blue Sky studios, Payson emphasized that he wanted the animated cockroaches to look photo-real, not goofy, cartoony, or anthropomorphic. Blue Sky's computer animators learned all they could from the production's scientifically minded cockroach wrangler. Using live models, he showed them how roaches swarm and how far their appendages can stretch in any direction.

As someone who has often griped about sanitized film & tv depictions of NYC apartments I was delighted to see the filmmakers shot interiors on location in a cramped, filthy East Village apartment.

Stop motion director Peter Wallach displayed the manipulatable 18" high scale model roach he created for the production. He had trouble figuring out what to use for the antennae until his eye was caught by a lobster moving its feelers in a restaurant tank. The

(cont'd on p. 15)

Matt Oldfield '96



PAM SCHECHTER'S

LEGAL BRIEFS

Buying Back Rights To A Character

Selling a character to a film or television company is a very exciting event. This can be a big turning point in an animator's career. The company purchasing the character usually pays a substantial sum of money for all of the rights to the character. In addition, the animator is often asked to develop a treatment or a pilot consisting of several minutes of animation using the character. For these tasks, the animator is also compensated. At this point in time, both the company and the animator have great hope that eventually there will be several projects using the character which will be quite lucrative to all those involved.

However, not every character sale turns into the success story of Beavis and Butt-Head. After a treatment has been written or a pilot has been created, the company that now owns the character can decide it does not want to do anything further with it. It has the right to make this decision because it owns all the rights to the character and can either do or not do anything it wants with it.

This can be a very disappointing time for an animator who is attached to his character and wants to see it developed further. However, all is not lost. An animator who has sold all of his rights in his character to a company can offer to purchase it back. Negotiations begin with the company determining a buy-back purchase price for the character. It is important that the animator be represented by an entertainment attorney during this process because it can be quite complicated.

In addition to the character, the animator wants to buy back any material created during the time of the agreement which can include any treatments or pilots. It is important for both the animator and his attorney to review all of the projects that have been worked on utilizing the character during the time of the original purchase agreement. The contract can be in place for a number of years and it is easy to forget what material has been created using the character during the time of the agreement.

NYC entertainment lawyer **Pamela A. Schecter** represents several prominent animators including **Eric Fogel**, creator of the MTV series**The Head.** and **Beavis & Butthead** director **Yvette Kaplan.** She teaches a course called **Legal and Business Issues for Animators** at the **School of Visual Arts** She can be reached at 212 517 2572

Most companies determine the price for the buy-back of a character by adding together all of the money spent on the character. This amount includes the purchase price for the character, the amount spent on any treatments or pilots and any other money spent creating projects with the character during the time of the agreement.

Sometimes the animator has created animation prior to the sale of the character to the company. The company often buys the rights to this animation when it purchases the rights to the character. If this is the case, the animator will also want to buy back the rights to any animation he has sold to the company.

Once the animation company and the animator have agreed on the buyback purchase price, a letter agreement amending the original character sale agreement is drafted. This agreement states that the company will allow the animator to buy back all of the rights in the character and any other material the animator wants to purchase for a specific sum of money. Usually, the rights will only revert back to the animator when the company receives a signed copy of the letter agreement and the purchase price for the rights. Sometimes the company will keep the rights until the animator's check has cleared.

Once the company has received a signed agreement and the money, the rights revert to the animator and he is free and clear to do what he wants with the character. Usually, another company is interested in purchasing the rights to the character and a new negotiation process begins.

Our goal is to help animation writers move forward in their writing and in their careers.The group provides

Women in Animation Writers Group

constructive criticism and discussion of career issues in an atmosphere of support, stimulation, and fun. Open to animation writers of all disciplines. For the date and location of the next meeting, or to get more information, call Anne Bobroff at (914) 761-8353.

Anny Mator *by howard beckerman* **to be continued...**

The Byte Stuff

An Amiga-based line testing program allows you to retime without reshooting and to see your changes instantly

GUEST COLUMNIST
JANET PERLMAN

Here's a question for you. You've just spent 30 minutes pencil-testing an animation scene. It looks pretty good. You ignore the part where you shot four frames by mistake instead of two, but you wonder whether it would be better if you took out one drawing. Maybe it's all a little slow. Do you reshoot? Probably not. You make a few adjustments, then send the scene off for final shooting. There's a little nagging doubt about that scene that doesn't leave until you see the final footage.

What if you could have retimed without reshooting? Seen changes instantly? Reshot just a few of the frames? I have been using Take 2, an Amiga-based line-testing system, for five years. It is more versatile and less expensive than other testing systems, and unlike analogue tape systems, scenes can be recalled and changed at any time. The image quality is very good. I first used it while working on **Bob's Birthday** at Snowden Fine Productions in London. I became a Beta tester for the program, which was written by Belgian animator and teacher, Geert Vergauwe. Images are grabbed from a video camera, stored in computer memory, and played back from a VCR-style panel in real time according to your dopesheet instructions. The image quality is quite good. Besides line-testing, the system is great for recording and referencing under-camera or stop-motion animation during shooting.

Features

- ❑ Shoot in B&W or color, in negative, upside down or flipped. Use from 2 to 256 shades of gray or colour (2 uses the least memory), interlaced mode, NTSC or PAL.
- ❑ Useful when you shoot titles: Combine any images, even from other scenes.
- ❑ Playback at any speed: 8, 24, 25, 30, even 87 fps.
- ❑ Insert and remove images, change timing, rearrange, and make cycles. Keep many different timing versions of the same scene.
- ❑ Run up to four independent tracks of sound, with frame accurate synchronization. Adjust length, pitch and volume.
- ❑ Transfer in real time directly to video, using any VCR or camcorder.
- ❑ You get a traditional dope sheet record of your scene, with each image only once, even if it is held or cycled. Each image grab takes from 2 to 256 shades of gray or colour (2 uses the least memory), interlaced mode, NTSC or PAL.
- ❑ You shoot each image only once, even if it is held or cycled. Image grab takes as little as a fraction of a second. Look at the animation as you shoot, undo and redo at any time.
- ❑ Run four independent levels of animation, together or separately (or many more, by taking advantage of double exposure and level merging capability you can print out.
- ❑ Maximum running time depends on the amount of RAM, the number of images, and picture resolution. A minute of full animation, or a six minute storyboard is no trouble, and you could go much higher.
- ❑ Grab in real time from any video source, (about 6 pics per second). Useful for rotoscoping.

Once you try it, it's hard to go back. A lot of animators and schools are now using it. With a set up beside my light table, I get instant feedback on my work. I take more risks, because I can always redo. Sometimes I shape a scene directly under the camera from scratch, starting with loose scribbles, continually altering, adding and substituting drawings, until the scene is fully animated. It's great!

Some added Amiga computer advantages: Use sound programs to record and edit scratch tracks, and Deluxe Paint is an excellent animation/paint program, to touch up or colour in scenes, or make colour models. The manual is simple and clearly written, but it has no index or table of contents, which makes it quite annoying for casual reference. At least it is small. To use the system to best advantage, learning a few Amiga computer basics is helpful.

> "In the 5 years I've been using it, Take 2 has proven more versatile and less expensive than other testing systems. Scenes can be recalled and changed at any time."

Requirements

You can put together a system for about $1000 to $3000. Be prepared to do a little homework to put a good system together. I don't get a commission, honest.

Basically, you need:

1. An Amiga computer, with monitor. The program is not available on other platforms. Since the original U.S. manufacturer, Commodore, folded, Amiga's future has been in question. They are available new from some retailers and mail-order houses, and can be bought second-hand for much less. Amigas are generally reliable machines, though prone to crashing.
2. The Take 2 program with Quantum digitiser ($550.), available from Chromacolour in Alberta. 1-800-665-5829.
3. Any camcorder or closed-circuit camera, color or B&W.

Ask Chromacolour about requirements and new releases. I've made up a more detailed information sheet on what you need, which I can e-mail to you on request. Contact me at Perlj@aol.com.

Janet Perlman has directed films independently and commercially. Her films include **Cinderella Penguin, Why Me?** *(with Derek Lamb) and* **My Favorite Things That I Love.** *She has taught animation at Harvard and at the Rhode Island School of Design, and written and published three illustrated books. Her latest film,* **Dinner for Two,** *was awarded Best Short Film at the Montreal World Film Festival in September.*

RESOURCES

FILMS WANTED

Indie filmmaker, computer animation fan **Matt Compton** producing a video program of computer animated short films from around the world, for international home video distribution. Seeks 15–20 films, 2 to 6 minutes long, not limited to any style or genre. Aim: To bring work of many talented animators to computer animation fans worldwide. All payments will be in the form of royalties. No deadline; submit as many films as you wish.

Mail VHS tapes to: Matt Compton Light Speed Entertainment, 20616 Hartsbourne Way, Germantown, Maryland 20874, or

arrange internet transfer of movie (MOV, AVI, MPG, FLI) files by e-mailing **mcomp@erols.com**.

Visit Light Speed Entertainment:
http://www.drazium.com/lightspeed

FOR SALE

Used Oxberry animation disk, animation desk with light. $350 or best offer. Call **Bob Lusk** at **718 359 5309.**

NYU

17th Annual Animation Festival

of Tisch School of the Arts

SAT **Apr 26**

5:30 7:30 9:30 pm

Cantor Film Center 36 E. 8 St.

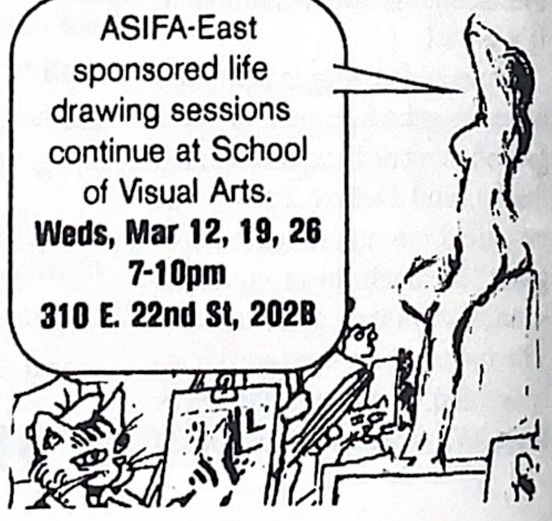
Limited seating
Order tickets thru NYU Special Events
☎212 998-1795

$6	$3	FREE
General Audience	Students with ID	For NYU Film Students

Films by undergraduate and graduate students in the school's animation program. Finished shorts with soundtracks plus silent works-in-progress accompanied by pianist **Stuart Oderman.**

"An enjoyable evening for filmmakers, faculty & five-year-olds alike. Giant beach balls are distributed to wallop around during technical delays. I had a great time last year and highly recommend it.—Mark Segall, **Anymator**"

ASIFA-East sponsored life drawing sessions continue at School of Visual Arts.
Weds, Mar 12, 19, 26
7-10pm
310 E. 22nd St, 202B



ASIFAEAST Mar-Apr96

Thu **Fri**	**Mar 13** **Mar 14**	**6pm** Rm. 109 **6pm** Rm. 006	Screening: **JUDGING** of films submitted for April **ASIFA-East** Festival	**Tisch School of the Arts, NYU,** 721 Bway
Thu	**Apr 3**	6:30pm	**ASIFA-East FESTIVAL**	**New School Auditorium** 66 W. 12th St.
Mon	**Apr 7**		**DEADLINE for special Festival Issue of Anymator**	**☎ 212 989-4369** or email AlphaneMoo@aol.com
Wed	**Apr 16**	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
Fri	**Apr 25**		**DEADLINE for May Anymator**	**☎ 212 989-4369** or email AlphaneMoo@aol.com or

Joe's Apartment

Cont'd from p. 9

feelers worked perfectly for the model, but he hasn't been able to eat lobster since.

We saw the production's reference video for the dancing and (toilet) swimming scenes, which included Esther Williams underwater, Michael Jackson moonwalking, and a Busby Berkely extravaganza.

Other behind-the-scenes technical details:

- The regular geometry of the cockroach and its smooth surfaces made it an ideal subject for computer modeling. The difficult part, Chris Wedge told us, was making the computer animated roaches look dirty and greasy.
- The cake sequence took almost a year to animate, because of the complex tracking movements and innumerable lighting adjustments involved.
- The level of detail of individual roaches: close-up, every articulation is detailed, but when hundreds of roaches are massed they're represented by simple ovals with appendages, otherwise those scenes couldn't have been computed.
- For the flying scenes, the filmmakers hung live roaches from threads. They kept the set warm because the insects will only fly above a certain temperature

All in all, a pretty educational evening.

Oscar Nominated Animated Films

Short Film Animated category: **Canhead**, a Timothy Hittle production. **La Salla** by Richard Condie, a National Film Board of Canada production. **Quest** by Tyron Montgomery, a Thomas Stellmach production. **Wat's Pig** an Aardman Animations production for Channel Four. Original Musical or Comedy Score category **James & the Giant Peach** by Walt Disney Pictures, **The Hunchback of Notre Dame** by Walt Disney Pictures

ASIFA-East
The International Animated Film Society
c/o Michael Sporn Animation
632 Broadway, 4th Floor
New York, NY 10012